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Backstage



The Siskiyou Institute presents The Dmitri Group – Jazz Noir Project with Flugelhornist Dmitri Matheny on Dec. 8 (see Artscene p. 28).



Coos Art Museum and Charleston artist David Castleberry's oil paintings of local and exotic fish and sea creatures are presented collaboratively (see Artscene p. 28).



Amy Jean Porter Forest tent caterpillar, 2011, gouache and ink on paper, 12 x 16 in. (See Artscene p. 28)



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ON THE COVER

Elementi di anatomia fisiologica applicata alle belle arti figurative Turin, 1837–39. Lithograph. National Library of Medicine Francesco Bertinatti (fl. mid-1800s)

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JEFFERSON MONTHLY

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Jennifer Margulis with James di Properzio

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ABOVE LEFT: Arcata Playhouse presents *Kitka* on Dec. 16; ABOVE: The Historic Cascade Theatre and JPR Performance Series presents *Riders in the Sky* on Dec. 7; LEFT: Shaeny Johnson as Suzy in Oregon Cabaret's production of *Winter Wondrettes* (see Artscene p. 28).

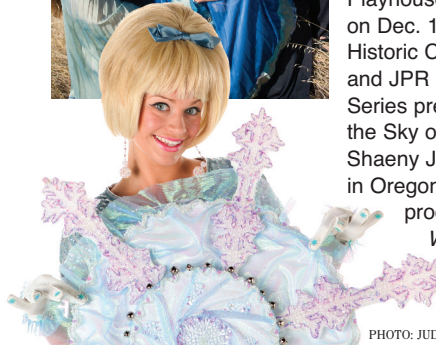


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Craterian Performances presents *Mercy Me – Christmas*. These gospel-music superstars return for a special Christmas concert on Dec. 6 (see Artscene p. 28).

DECEMBER 2012

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CODY CAMPBELL : professional bull rider

photography : Holly Andres

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Tuned In
Paul Westhelle

The NPR Ante

As sure as the leaves turn and the snap of winter returns to the State of Jefferson, comes JPR's annual dance with the national public radio networks for rights to carry the national programs you hear each day on JPR. Each year I hope the conversation with NPR and the other national networks goes a little easier and makes more sense for JPR and its listeners. And, each year I leave these conversations sorely disappointed. I never cease to be amazed how skewed the national public radio economy is toward stations serving large metropolitan markets at the expense of stations serving smaller communities, especially stations in the mountainous west.

At JPR, we spend approximately \$1 million each year to locate, operate and maintain the transmitters that bring our signals to our listeners. That's the cost of broadcasting silence — before we purchase or create a single program. And, for the privilege of passionately bringing great public radio to small places, we also have the distinction of paying significantly more than our fair share for the programs the national public radio networks distribute since most national programming is priced based on the amount of money stations raise each year. The goal of the system is laudable, to have stations with more money pay more for programming. But, the system ignores the circumstances of stations like JPR which must raise far greater resources to sustain a complex and expensive network of transmission facilities, due to the accident of geography, than stations with less costly networks serving larger markets. For instance, JPR pays about half of what KQED in San Francisco pays for most NPR programs other than *Morning Edition* and *All Things Considered*. When I think about the revenue po-

tential of underwriting, membership and foundation support of KQED (serving a primary media market ranked 4th in the nation with over 6.2 million potential listeners) versus JPR (serving a primary media market ranked 208th in the nation with 177,000 potential listeners) I can't help but think that KQED, with a market size 35 times greater than JPR, should pay a bit more than twice what JPR pays to air the same NPR programs.

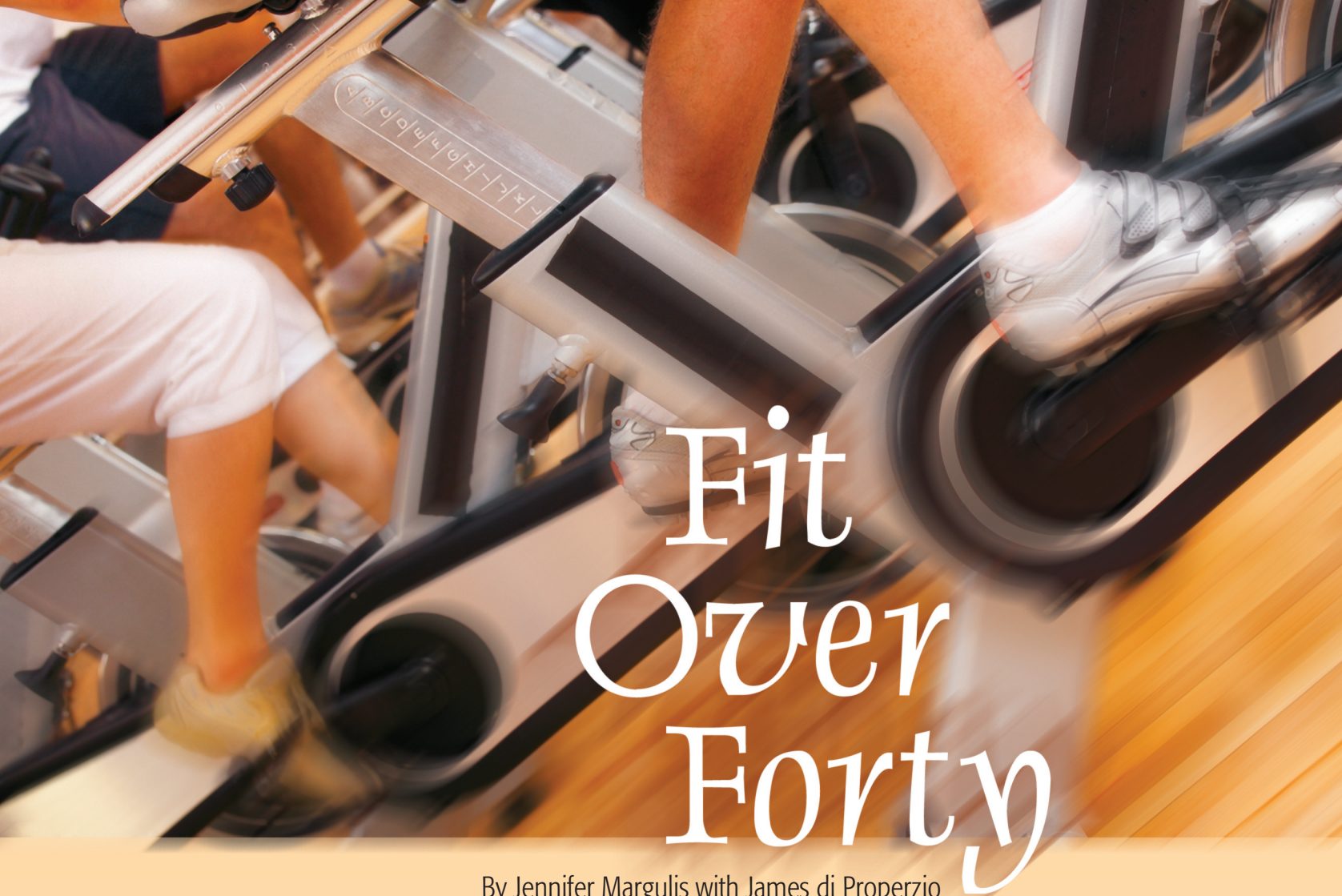
Each year, when we do the dance and

explain this reality, the nice folks at NPR say they understand and empathize but can't really do anything about it since NPR's pricing structure is developed by their board of directors, which is comprised of community members who don't understand the details of NPR's pricing policies or are generally station managers of large market stations who have little

... for the privilege of passionately bringing great public radio to small places, we also have the distinction of paying significantly more than our fair share for the programs the national public radio networks distribute

incentive to delve into a complicated issue in order to increase their own costs. The consequences of this problem are very real. Small market stations with more expensive transmission plants often must choose between carrying the most popular national programming that listeners want (or will find using emerging technologies) and investing in local programming that make them truly unique and indispensable to the communities they serve. Ultimately, I hope the national public radio community will address this problem with the goal of creating a stronger, more equitable system for all stations and citizens.

Paul Westhelle, Interim Executive Director
Jefferson Public Radio



By Jennifer Margulis with James di Properzio

Kathy Carter, an Ashland-based graphic designer, never felt like much of an athlete. Though she was always an energetic, optimistic person and though she went hiking, did yoga, and spent time at the gym, she was never passionate about exercise in her twenties. Then in her late thirties her doctor noticed Kathy's thyroid looked enlarged. The numbers came back so low that the doctor believed the testing had been faulty.

"There's no way your thyroid could be that out of whack and you could still be getting out of bed in the morning," the doctor told her, ordering a second test.

Kathy just thought she was exhausted because she was caring for her small daughter and working full time. But it turned out the numbers were right and that she had an underactive thyroid. She found out that her mom and grandma both had thyroid issues—and she started taking thyroid medication.

The right dosing and the right bra (The Last Resort, which she actually heard about on a television show where big breasted

women shared how hard it was to exercise comfortably), combined with a determination that was born out of turning 40, inspired Kathy to try running again. She set herself a goal: to build up her stamina and train for a marathon.

At first the training was really hard. The long weekend runs would make her so nauseous it was all she could do to lie on the couch when she got home and try not to vomit.

But two years later she was ready. She packed her husband and daughter in the car and drove to Napa Valley to run her first marathon. The finish line was one mile away from her grandparents' home. Her grandfather chauffeured her grandmother,



"Running that marathon taught me that there are so many more things you can do than you think you can."

KATHY CARTER

who was 87 years old at the time, to five different spots to watch Kathy run by and cheer for her. Seventy-eight, he ran a quarter of a mile with her in the race.

"It seemed like something that was not possible, so out of reach," Kathy tells me on the phone. "Running that marathon taught me that there are so many more things you can do than you think you can."

We all know the benefits of regular exercise: exercising gives you more energy, helps stave off lifestyle-induced diseases like diabetes, heart disease, and high cholesterol, increases your sex drive (hooray!), improves your immune system, and keeps

you from gaining excessive weight. Since your body makes endorphins while you're working out, exercise makes you feel good. Plus it's fun, often an excuse to be outdoors, and—if you play sports like soccer or Frisbee or belong to a hiking or running club—it's a good way to socialize and meet new people.

A recent study published in the *Archives of Internal Medicine* found that people who were fit in their 40s and 50s suffered much less from prolonged illnesses than people who were unfit. Another study, published in the *Journal of the American Heart Association*, found that adults with decreasing levels of fitness and lower cardiovascular health had a higher risk of death.

Obstacles to Exercising

But just because we know it's good for us to exercise over 40 (and at every other age, of course) doesn't mean we actually do it. For some people, the older we get the harder it is to exercise. Some of us find that we get winded more easily, our bodies aren't as supple, and we aren't as agile as we used to be.

"I'll start playing tennis again once I get back in shape," an overweight 50-something colleague once said, not realizing how absurd he sounded. In order to get back into shape, he needed to start playing tennis (or doing something), not the other way around. But because he was so flabby and it had been so long since he'd done regular exercise, he was too discouraged to begin.

I've noticed people who were really athletic as youngsters sometimes have a harder time maintaining fitness as they age. Perhaps because when you're used to excelling at sports and exercise, it can be discouraging to realize that you aren't as flexible or as fast, and don't have as much stamina. Conversely, if you never were particularly good at athletics or organized sports, you don't set as high standards for yourself, which makes regular exercise less like a chore. One key to successful exercise as you age is to realize that exercise is not an expression of self-worth; it's something you do for your health and happiness.

Even though I was never particularly good at sports as a kid and I don't have high standards (13 minute miles, here I come), I still get easily discouraged. No matter how much I exercise, my husband James exercises more. James spent most of his childhood indoors watching TV or reading science fiction. The first time he went on a hike in Boy Scouts when he was 12 years old, he could barely keep up. Just putting

one foot in front of another was so difficult he thought he was going to die. Now James is as buff as they come, usually exercising six days a week and easily maintaining his optimal weight even though he pays less attention to his diet than I do, sampling the deep-fried cheesecake with plum sauce at a local restaurant with no repercussions to his thighs the next day. I wish I could do that.

You Are What You Eat

Dr. Deborah Gordon, M.D., an Ashland-based physician, is quick to point out that fitness over forty involves not just exercising but also maintaining an optimal weight and eating healthy foods. The typical American

with a combination of garbanzo bean, coconut, and brown rice flours (all available at the Ashland Food Co-op), used a combination of agave and honey instead of white sugar, and pulverized a whole orange in the Cuisinart instead of using orange juice, orange extract, and zest, which the recipe called for. The result was a moist, delicious, gluten-free cake that no one needed to feel guilty about eating.

"Although being fit and overweight is a lot better than just being overweight (and even better than being thin but not fit), the best is to be fit and at an optimal weight," Deborah explains via email. "They are really separate endeavors: I think the evidence



LEFT: Kathy Carter celebrates the energy physical fitness provides. ABOVE: Deborah Gordon rowing in a race at Emigrant Lake.

diet, which is high in heavily-processed refined grains (like white pasta, bagels, Wonderbread, and white rice), high in sugar and other sweeteners that wreck havoc on the levels of sugar in our bloodstream, and high in processed foods of all kinds, is unhealthy. Instead of eating packaged processed foods with added sugar, salt, and unpronounceable ingredients, Americans need to follow the lead of the Japanese (who have among the lowest obesity rates in the world and among the highest longevity) by eating more home cooked meals of fresh seasonal vegetables, pasture-raised meats, fish, a moderate amount of grains, and limited (if any) sweets.

This means shopping on the periphery of the supermarket, foregoing fast food restaurants and TV dinners, reading labels (if you don't recognize an ingredient on the list, put the item back on the shelf), and making your own desserts with whole grain flours instead of eating packaged sweets. My 13-year-old made me a birthday cake that my friends raved about. Little did they know we replaced the white flour in the recipe

shows that exercise is not responsible nor can it be expected to help you lose weight. Losing weight is all about regulating insulin, which is all about limiting carbohydrates (everything from peas to cotton candy)."

Balancing your intake of carbohydrates exactly to your exercise level works very well: it's how the actors in Hollywood films like *300* got ripped abs. They calculate their exact calorie expenditure for the day's exercise and figure out how many grams of carbohydrates they need for that day, eating no more than that. But to count carbs like a celebrity, you need either a trainer and a cook, or a food scale, a calculator and OCD to do it for yourself. We mere mortals can do the next best thing: get the exercise that works for you, then make sure you fill your plate at every meal with a palm-sized piece of protein (*your* palm), a serving of carbohydrates that's smaller than that (or absent altogether for some meals), and then a heaping helping of veggies (preferably raw) and some fruit for dessert.

CONTINUED ON PAGE 16

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Jefferson Almanac

Diana Coogle

Taking the Frenzy out of Christmas

There are those who love Christmas. I am one of them. I love the Christmas tree with its special ornaments, the evergreen-scented wreaths, the bells, the carols, the lights. I love making pies and cookies, making presents, wrapping presents, and giving (and, yes, receiving) presents. It is all so much fun.

But there are those who do not like Christmas with all its pressure to give (and receive!) gifts, to decorate, cook, do the Santa Claus thing. What if one doesn't want to do all that? Department stores' Christmas music puts subtle pressure on shoppers to *buy now* before Christmas comes: buy, buy buy so one can get, get, get. Parents' pressure on married children to spend Christmas with them ties the adult children in knots as they grapple with dividing their time between families, where to go and what to cook and whom to have dinner with or which family to fly home to, and it's all just too much pressure, too much frenzy.

Okay. It's true. Christmas is frenzied, and consumerism leads the way. Even my childhood family didn't escape the frenzy, in spite of its emphasis on making rather than buying gifts. With five children in the family and often other family members visiting for the holidays, the pile of presents under the tree was enormous. It was wonderful. It looked extravagant and lush and exciting, but Christmas morning was, I am sorry to say, a frenzy (think about it: five kids), with children elbowing each other out of the way as they run, yelling with excitement, towards the Santa Claus bicycle or swing or Raggedy Anne doll, and then Dad reaching under the tree for one wrapped gift after another, calling out the name of the recipient, who would grab it excitedly, tear off the wrapping (Dad, meanwhile, calling out another

name), shout "Wow!" and would no sooner have torn open the box than her name was called again, the box tossed aside, more wrapping paper ripped away, another box opened, a new puzzle or doll or pair of pajamas to enjoy, and everyone shouting "Wow!" and "Hey, thanks, Dad!" and "Oh, look!" all at the same time.

When it was all over, when the tree had been stripped of its presents and stood a little dazed, when the hubbub had died down and the floor was strewn with wrinkled and torn wrapping paper, and gifts stood in piles all over the room, then a couple of kids

started a game with the new jacks in a corner of the room, someone sat on the couch to begin a new book, Dad set out the new jigsaw puzzle in the den, Mom turned to the kitchen. The frenzy was over.

It was fun in my family when I was a child, but my son and daughter-in-law have decided to de-frenzy Christmas. They don't want their daughter to know Christmas as get-get-get. They would rather emphasize giving, but even that, as my childhood testifies, can turn into a frenzy of gift-getting. They admire friends of theirs who have a young child and who did have a Christmas tree and who put under that tree one gift. One, for the little girl. The tree, yes, the cookies, yes, and the gift, yes. Singular: gift.

So for my granddaughter there is no huge pile of presents under the Christmas tree and no madness of grabbing under the tree for gifts. There is instead a relaxed, extended day of bringing out a present for someone now, then, later, for someone else. My granddaughter can paint with her new paint set before I give her her puzzle book. She can work a maze in it before her dad gives her her kite.

I admire that kind of restraint. I admire

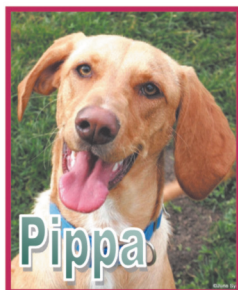
my son and daughter-in-law for walking the delicate balance between Christmas joy and Christmas consumerism. I try to be amenable, though when it comes to Christmas presents for my granddaughter, I get carried away and end up with too much to give her. I agree that the frenzy of gift-giving isn't good for her and that if I find a game she would love and a book that seems perfect and a gadget she would like to fiddle with and if I make her some clothes and a doll—I agree that all that is too much, no matter how much fun it is for me, and that I should give her one thing for Christmas and save the other things for later. I should practice a little Christmas restraint myself.

I agree that the frenzy of Christmas gift-giving and -getting makes the wrong point and teaches the wrong lesson for young children. "Here, look, I made this for you" and "Oh, thank you, for this gift! It's just lovely!"—simple, direct, person-to-person, meaningful—are closer to everything I love about Christmas, anyway.

Diana Coogle graduated with a Ph.D. in English from the University of Oregon in June. She is currently teaching literature as a post-doc at UO while continuing to teach writing at Rogue Community College. Her newest book, *Favorite Hikes of the Applegate: A Trail Guide with Stories and Histories* (co-authored with Janeen Sathre), is due out next spring.

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Theater and the Arts

Deedie Runkel

Pure Glory

We bought our house in a suburb of Washington, DC, as a fixer-upper: a one-of-a-kind, rambling Spanish hacienda, plaster crumbling inside and out, red clay roof tiles missing, and holes through which you could see the sky. The fact that the ceiling in the living room soared twenty-five feet far outweighed any of the items on this deferred maintenance list. For a Christmas tree lover like me, the setting spelled pure glory.

“Deedie, we can’t think about Christmas trees when it’s raining in the kids’ bedrooms,” husband David said.

“It can’t be that hard to fix the roof,” I replied.

Thus began the ritual of Christmas Tree Day. David drafted a squad to select, cut, and wrestle home a two-story ever-green specimen from the tree farm. Meanwhile the

rest of us lugged crates of ornaments up from the basement and fetched the twenty-foot ladder and a fishing rod from the garage, the rope and saw from the car. We transplanted rocks from the garden to the hearth. Cookies went into the oven.

When the tree arrived, we all had our tasks. Nana, stationed on the overlooking balcony, manipulated the rope that pulled aside the chandelier, lest it be knocked around when it was time to bring the giant tree upright. Inside the door, a team of tuggers lay in wait for the freshly-cut trunk to be shoved through by the pushers. (Tuggers and pushers tended to be heavily gloved, manly, and muscular.) Standing upright in nature only hours before, the tree’s wingspread of over fifteen feet had to be squeezed tight to fit through the front door.

As the official hoverer, I encouraged all tuggers and pushers with cookies. Later, once it was upright, I would give the tree a big drink of warm sugar water in appreciation for the torture it endured making the transition from being outside to inside,

from growing in the ground to being stuck in a galvanized tub.

When David gave the go-ahead, the pushers would gently lift our annual green behemoth and point her trunk toward the door. In my role as hoverer, I’d get the tuggers positioned in spots where they had the radiator or the door jamb available to brace themselves for more effective tugging. Grunting, inside and out, would ensue as the pushing and tugging began in earnest. Once we had a good ten feet of tree inside, I’d position the tub on its side, to receive the trunk.

ceive the trunk.

“One more push,” David coached, and in it would come, instantly encompassing all of us in a very green forest. The house quickly filled with the sweet smell of pine.

Now it was time to get Our Lady of Christmas upright. As I slipped a small rug under the tub so it wouldn’t scratch the floor, the men argued about the scientifically correct angle to “walk ‘er up”: how best to position the tree so they could grab part of the trunk and start pushing and levering it upward. My job was to stand by the tipped tub until they had the trunk at about 45 degrees, then right the tub and start pulling it toward its permanent spot in the corner.

Two last stabilization steps once the tree was upright involved filling the tub with large rocks to keep tree and tub from



*The Herculean effort
 had begun at dawn,
 but as it did every year,
 our weariness evaporated
 at dusk in the magic
 of the moment.*

moving. And then wrapping heavy-gauge wire around the trunk and securing it to eye-hooks located in strategic spots in the tree's corner. These were essential safety measures, instituted after the calamitous year when the tree, completely decorated, toppled over.

While the tree-erection team rested with beers, the rest of us went to work placing the ornaments, working on the tall ladder with the fishing rod. To be an invited decorator, you had to be single or Jewish (and therefore not likely to have your own tree), a relative, visiting from overseas, or a good friend willing to work very hard. Payment came in the form of dinner, unlimited wine and beer, and the satisfaction of seeing a tree nearly as big as the one in the White House inside the modest home of your friends.

As each ornament emerged from its tissue wrapping, so did its story:

so please be careful. Would you believe that's a penis cover from Tanzania? Marshall made that angel when he was three. I love that flower cart from New Orleans... and the cable car from San Francisco. That baby rattle's from Senegal. Those birds? All from Belize, where we used to live. That olive carving's from Jerusalem. Can you get that peacock to stand up straight? The Neffs brought this blue glass ball from Beirut. Put the pickle in a hard place—the children have to hunt for it. That porcelain's in honor of Moscow's 750th anniversary. Sara made the snow man. Those pearls always go right in the front. The cigar? Well, remember Monica Lewinsky? Can't remember where we got Elvis, but that's Lucy's first pink cell-phone. We got the gingerbread house the year we were married."

And so it went until every ornament was in place and the tree radiated pure glory. The Herculean effort had begun at dawn, but as it did every year, our weariness evaporated at dusk in the magic of the moment. We all joined hands around the tree to sing, hundreds of tiny bulbs our only light. "O Christmas tree, O Christmas tree! Thou tree most fair and lovely. The sight of thee at Christmastide spreads hope and gladness far and wide."

Deedie Runkel is co-owner of Anne Hathaway's B&B, a Rotarian, and author of the memoir, *Boxes*. She's currently at work on a collection of stories from the inn.



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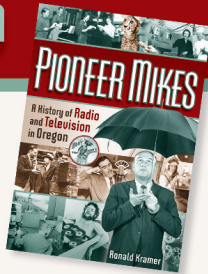
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Inside the Box

Scott Dewing

Digital Natives, Digital Immigrants, and Savages

If you cannot remember a time before the World Wide Web, then you are a “digital native.” For you, it has always existed. Schools have always had computers. You cannot even imagine a time before cell phones or Facebook. You think it's weird to actually *talk* on your cell phone (you actually probably own a smartphone) rather than send a text message. And when you do, you text in acronyms: LOL, LMAO, ROFL, etc. If you're a digital native and happen to be reading this (and chances are you're not reading this), then you're probably thinking it's approaching TLDR status right about now and that I should just STFU.

If you don't know any of the above acronyms or had to Google them at some time (maybe even just now) to learn them, then you are most likely a “digital immigrant,” that is, someone who is 40+ like me who clearly remembers a time before the World Wide Web and knows that the Internet was an invented thing that did not always exist in the world. You learned to type on a typewriter. You've used a rotary phone and remember a time when your connection to the Internet was not “always on” but something that you had to connect to using a noisy electronic device called a “modem.” The acronym “DOS” means something to you, but it's unlikely that your children have any idea what it

means. And if you told them that it stood for “Disk Operating System” they'd likely nod their heads knowingly and have no precise understanding of what that meant or the important role it plays in this magical digital world they've inherited. If you are a digital immigrant, you came from the “old world” of mechanical and analog machines to the “new world” of digital computers. For some of you, the journey has been bloody and brutal; a two-steps-forward-and-one-step-back ordeal in which the ground keeps shifting beneath your feet. You master one particular technology and already something new has come along.

That is the treadmill of technology. It does not slow down; it only speeds up. Each new technological advancement accelerates the next and so on. Inventor and futurist Ray Kurzweil calls this “The Law of Accelerating Returns,” which can be summarized as: the rate of change in evolutionary systems (of which technology is one) tends to increase *exponentially*. If you feel as though the future is arriving faster and faster, that is, in part, due to the exponential nature of The Law of Accelerating Returns. If you find this rapidly accelerating pace of change disorienting, then you are suffering from “future shock”, a term coined by author Alvin Tofler in 1965 “to describe the shattering

...an older generation of teachers (and I include parents in that too) must figure out how to communicate with a younger generation of know-it-alls in order to transfer any knowledge or wisdom.



stress and disorientation that we induce in individuals by subjecting them to too much change in too short a time."

In his seminal article "Digital Natives, Digital Immigrants" (2001), author Marc Prensky claimed that "the single biggest problem facing education today is that **our Digital Immigrant instructors, who speak an outdated language (that of the pre-digital age), are struggling to teach a population that speaks an entirely new language.**" (Emphasis as printed in the original article.)

Hopefully today's digital natives are learning to speak proper English (or, if they are being educated in another country then French, German, Spanish, Arabic, etc.). Hopefully they are being taught by intelligent teachers (digital immigrants or otherwise) who speak and write their native language well. The "single biggest problem facing education today" is really the same problem it has always been: the transference of knowledge and wisdom. Now, before you go all pedagogical on me, you should know that I understand there's much more to the purpose of education and that it serves multiple objectives. But whatever your list of objectives is for education, those objectives are only achieved through the transference of knowledge and wisdom from one human being to another. How, exactly, to go about doing that is the core problem that all teachers face. If you are not a teacher by trade, you've very likely experienced the difficulty of this task in the workplace. If you are a parent, then you most certainly have experienced this.

While I disagree with Prensky about the specifics, I agree with what he is saying in general; that is, that an older generation of teachers (and I include parents in that too) must figure out how to communicate with a younger generation of know-it-alls in order to transfer any knowledge or wisdom. This challenge far predates the invention of digital computers, the Internet, and the accelerating permeance of technology throughout human culture.

Today, Prensky himself gets this. Nearly a decade after writing "Digital Natives, Digital Immigrants," Prensky wrote a follow-on article entitled "H. Sapiens Digital: From Digital Immigrants and Digital Natives to Digital Wisdom."

"Digital technology, I believe, can be used to make us not just smarter but truly wiser," wrote Prensky. "Digital wisdom is a twofold concept, referring both to wisdom arising from the use of digital technology to access

CONTINUED ON PAGE 19

Hear the Christmas Yodel resounding! It's a great big western ho-ho-ho from "America's Favorite Cowboys" Riders In The Sky! Those wacky, four-part harmonizing cowboys have loosed their vivid imaginations to create a holiday musical fantasy for Saddle Pals of all ages.

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Recordings BEST OF 2012

JPR Staff

Eric Teel
Program Director, Music Director,
Host *Open Air*



2012 was once again a year full of amazing music. It's also a year in which we saw a banjo-heavy album reach number one in the nation! Any list, of course, only scratches at the surface of the many excellent titles that stood out to the various on-air hosts you hear each week on Jefferson Public Radio.

My list for 2012 has no particular order, and in fact I don't think you can go wrong starting with any of these albums. That said, without a doubt my favorite album of the year is *Bear Creek*, by **Brandi Carlile**. Next up, bolstered by what I feel is the song of the year, "Shepherd" (which she performed live on Open Air this year and is one our highlights) is *Young Man in America*, from **Anaïs Mitchell**. **Andrew Bird** gave us *Break It Yourself*, which washes over you in multi-faceted colors. **John Mayer's** *Born And Raised* showcases both his songwriting skill and guitar prowess. **Cory Chisel and the Wandering Sons** produced perhaps the best rootsy Americana album this year, **Old Believers**. **Lord Huron** and **First Aid Kit** had perhaps the most exciting debuts of the year with *Lonesome Dreams* and *The Lion's Roar*, respectively. **Meshell Ndegeocello** gave me the biggest surprise of the year with her amazing *Pour Une Ame Souveraine*, and **Ben Howard** is finally starting to break out with *Every Kingdom*. And that leaves us with *Babel*, the follow-up to **Mumford & Sons' Sigh No More**. What a year! I can't wait to hear what's next.

Don Matthews
Classical Music Director & Host *First Concert*

My selections for the best of 2012 begin with the triumphant return of tenor **Rolando Villazón** in the title role of *Werther*. This live performance from The Royal Opera House, Covent Garden is conducted by Antonio Pappano. The fine choral group **Stile Antico** has teamed up with Fretwork in a new recording called *Tune thy Musicke to thy Hart*. It contains Tudor and Jacobean sacred music written for private devotion rather

than church worship. Pianist **Russell Sherman** has new recording of the complete Mazurkas of Chopin who composed his first Mazurkas in 1829 just before he left his native Poland and continued until his death in 1849 in Paris and each one is a gem. And finally, the American composer **Eric Whitacre** has a new recording which features seven world premieres. The composer was born in Las Vegas in 1970, and leads the Eric Whitacre Singers and the London Symphony Orchestra. He is an important new voice for classical music in the 21st century.

Maria Kelly
Host *Open Air*



Sharon Van Etten's Tramp was one of my favorite recordings this year. **Andrew Bird** continued to surprise and delight with *Break It Yourself*. Erika Wennerstrom led **The Heartless Bastards** in a solid rock effort on *Arrow*. On that note, **Jack Black** produced his first album under his own name in *Blunderbuss*. And **Norah Jones** broadened her sonic palette in *Little Broken Hearts*. I also enjoyed the creative compositions of **Patrick Watson** in *Adventures In Your Own Backyard* and the debut of **Lord Huron's Lonesome Dream.**

Some notable world recordings were **Amadou & Mariam's Folila**, **Fatoumata Diawara's Fatou** and **Eric Hilton's** solid reggae recording *Archives*. And I must mention two icons who reenergized their careers: **Jimmy Cliff** in *Rebirth* and **Dr John** in *Locked Down*.

Other recordings that invigorated the playlist this year were **Little Hurricane's Homewrecker** and **Shovels & Rope's O Be Joyful**. **M Ward's A Wasteland Companion** and **Angus Stone's Broken Brights** include some great songwriting, as does **Beth Orton's** long awaited *Sugaring Season*.

Valerie Ing-Miller
Host *Siskiyou Music Hall*



I always get excited when the mail carrier brings me a package filled with music, but I literally jump up and down if that package contains recordings from an unfamiliar

composer from centuries gone by (like Johann Peter Pixis, teacher of Sigismond Thalberg). Discovering something old, yet completely new to me (and perhaps to you) is one of the most delightful parts of hosting *Siskiyou Music Hall*. I also enjoy unique interpretations of well-known masterpieces, such as harpist **Valerie Milot's** solo version of Smetana's "Ma Vlast" and **Matthias Maute's** unique blending of Shostakovich and Bach. My best of the year list for 2012 is filled with the unknown and the unusual, and I've put them in no particular order, but they're all worthy of repeated spins!

Alturas Duo El Vuelo De Tu Alma (works for violin & guitar by Telemann & Chilean composers)

Ensemble Caprice & Matthias Maute
Bach Brandenburg Concertos & Shostakovich Preludes

Pianist Rosemary Tuck *Chopinesque of William Vincent Wallace*

Harpist Valerie Milot *Aquarelles*

Pianist Michael Landrum *Nocturnes* (Respighi, Sibelius, Grieg, Bizet and more)

Ensemble StilModerno *Giovanni Battista Bassani - Sinfonie,*

I Solisti di Milano *Benedetto Marcello - Concertos & Sinfonias*

Mathieu Lussier, Pascale Giguere & Benoit Loisele *Francois Devienne - Six Trios*

Howard Shelley & Tasmanian Symphony Orchestra *Romantic Piano Concertos of Johann Peter Pixis & Sigismond Thalberg*

Sebastian Hess, Rudiger Lotter & Florian Birsak *Giovanni Benedetto Platti - Sonatas for Cello, Violin & Basso Continuo*

Brad Ranger
Host *Open Air*



Arrow is a debut of sorts for the latest lineup of the band **Heartless Bastards**. Led by singer/guitarist Erika Wennerstrom it showcases her hauntingly gruff voice in a way that's distinctive and starkly wholesome. But this isn't just a singer songwriter showcase.

In the second song, "Parted Ways," guitarist Mark Nathan rocks out during the entire last minute with abandon. It's an early indication that the Bastards are a rocking unit. At 77, **Leonard Cohen's** drolly titled *Old Ideas* embraces not just his own age but ageless themes. Cohen's imagery throughout is elegant and the music is perfectly matched, neither heavy nor overwrought. It is, in short, as we might have expected. Sometimes the old ideas are the best. For his first official solo album *Blunderbuss*, **Jack White** has loosened up and brought in new voices both human and instrumental. It radiates a sense of newfound liberation. *Blunderbuss* is outstanding, White's finest and most consistent work to date.

Alan Journet
Host *Musical Meander*



Probably every player in any ensemble would claim his or her instrument is the most expressive. For me, this title should probably be awarded to the cello or the flute.

For several years one of my favorite CDs for mellow moments has been *The Dreamer Romances for Alto Flute: Volume 2* (1994, Teldec 14940-2) featuring compositions by **Michael Hoppé** dedicated to photographs by Michael's father E.O. Hoppé and performed by Hoppé on piano accompanying Tim Wheatear alto flute.

On a visit to downtown Jacksonville with friends from Portland I recently stumbled across another CD by Hoppé "*Romances for Solo Piano*" (2007, Spring Hill Music SHM 6051) featuring Hoppé himself alone playing his own compositions. Although two of the selections are arrangements from the above flute renditions, the rest are different; my enjoyment was not undermined by the repetition.

Allison Graves
Host *Modulation*



By the time you read this I am almost guaranteed to be annoyed that a few fantastic albums will have snuck in between the making of this list and the end of 2012. In fact, it was around mid-December of 2011

that I was kicking myself for not having added the following to last year's list:

POLICA - *Give You The Ghost*
The Black Keys - *El Camino*
Phantogram's single, "Nightlife"

This year the same is bound to occur since I'm already hearing some amazing singles from what I can only assume will be list worthy albums. 2012 has been one wonderful year of eclectic listening. Enjoy.

Albums:

Leonard Cohen - *Old Ideas*
Grizzly Bear - *Shields*
Rufus Wainwright - *Out of the Game*
First Aid Kit - *The Lion's Roar*
The Shins - *Port of Morrow*
Hospitality - *Hospitality*
Sharon Van Etten - *Tramp*
Divine Fits - *A Thing Called Divine Fits*
Poolside - *Pacific Standard Time*
Norah Jones - *Little Broken Hearts*
Electric Guest - *Mondo*
Bahamas - *Barchords*
Alekesam - *The Sound of Alekesam*



Singles:

"No Other Plans" - **Sunny Levine**
"Keep You" - **Wild Belle**
"Gypsy" - **Gardens & Villa**
"Keep It for Your Own" &
"Right Down the Line" - **Bonnie Raitt**
"Colours" - **Graffiti6**
"Hollywood" - **R.A.C.**
"Sedated" - **Choir Of Young Believers**
"Live Your Life" - **Yuna**
"Amanaemonesia" - **Chairlift**
"Timezone" & "Make It Home" - **thenewno2**



Cindy DeGroft
Host *Folk Show*

This year I found a great CD of cover tunes from **Rani Arbo & Daisy Mayhem** titled *Some Bright Morning*. I also like the Seattle duo, **Cahalen Morrison & Eli West**, on *Our Lady of the Tall Trees*. Another duo, out of Ireland, **The Lost Boys** are Oisín Leech & Mark McCausland, *Passing of the Night* is their 4th album together, it has a really nice sound. Locals favorites include **Eight Dollar**

Mountain's 2nd release, & **Kite's & Crows** 1st full length album, both are good solid compilations. I think **Brandi Carlile's** *Bear Creek* is one of the best of the year. *Sing the Delta* by **Iris Dement** is also great, it's soulful, compelling and wonderful. *Camille* by **Caroline Herring** is a fine effort. Check out **John Fullbright's** release *From the Ground Up*. Not easy to get due to a label dispute here in the states, but worth the effort, **Mark Knopfler's** latest, *Privateering*. A fine cast of players and tunes.

Derrall Campbell
Host *Late Night Blues* and
Rollin' the Blues



Here are the new releases that impressed me this year:

Billy Boy Arnold showed he remains a master with *Billy Boy Arnold Sings Big Bill Broonzy*. Go with the classics. **Paul Rishell's** *Talking Guitar* delivered sweet acoustic satisfaction, and he was joined by old partner Annie Raines on harmonica. Viva! **Curtis Salgado** delivered a *Soul Shot*, a shimmering reflection of the Oregon soul man's enduring musical will. Viva, indeed! **Rick Estrin & the Night Cats**, with the wonderful guitarist Kid Andersen, scored one to remember with *Twisted*. Which brings me to a release from a German saxophonist - *Smiling For a Reason* by **Tommy Schneller**. This was a peach, every track a treasure. For Chicago Blues, I found one new release especially compelling. **Linsey Alexander's** *Been There Done That* is an instant classic of Chicago Blues, a mix of styles delivered with soulful vocals and excellent guitar. Soul Blues man **Johnny Rawls** put out another solid release, *Soul Survivor*, that never gets old, only richer. The **Mannish Boys** are a revolving group of L.A. Blues vets, and their double CD *Double Dynamite* was the strongest, most varied release I found this year. My favorite was the self-titled **Jewel Brown and Milton Hopkins**. She sang with Louie Armstrong in the '60s; he played rhythm guitar for B.B. King for a decade. This is Blues at its best, easy to love. Thanks, 2012!

Fit Over Forty *From page 7*

When Deborah was 56 years old she decided to take up rowing for the first time. She thought rowing would be fun and like the idea of participating in an outdoor sport that had a social aspect to it. "It's easy to row a little, it's hard to row really well," Deborah explains. But she liked the idea of a challenge. Since rowing is a team sport, rowers encourage each other and compete with each other at the same time.

Now, at age 64, Deborah is more fit than she's ever been in her life. She placed third in a Canadian competition for her age group, and she loves the sport because it uses your whole body—core, arms, legs, and brain.

Deborah's not the oldest rower in the bunch. In August 2012 she and other club members went to Emigrant Lake to celebrate the oldest member's birthday: Elysia Iverson was turning 85 and rewarded herself by rowing solo 8,500 meters around the circumference of Emigrant Lake.

When You Exercise in the Morning, You Exercise

My father, who took up running in his late thirties to train for a marathon, is the king of aphorisms. "Take it easy but take it," he liked to say as we trotted along on a run together when I was in my early teens. "When you exercise in the morning, you exercise," was another of his favorites pearls of wisdom.

Though I tend to be mentally alert in the mornings, physically I'm a slug. Still, it turns out there may be more benefit to exercising in the morning than at any other time of day. A study at the University of Leuven, Belgium, showed that exercise done first thing in the morning before breakfast, when you have just fasted while asleep (that's why it's called break-fast), does more to burn fat and regulate your insulin levels than exercising after eating. This is because the fasting state you are in for 12 hours after dinner makes your body draw on fats to fuel the exercise, burning them very efficiently and keeping your metabolism away from looking for sugars and other carbs.

Whether you exercise in the morning, afternoon or evening, it's good to do some exercise five to six times a week—both sustained exercise for heart benefits and fat-burning, and weight-bearing muscular exercise for bone density and muscle mass.

Introducing intervals of greater intensity gets you more bang for your buck out of both types. Find a level your heart can sustain, then bring it up every few minutes to a level vigorous enough that you can't sustain it (though not enough to endanger yourself), and when you can't keep it up just go back down to the original level for a couple minutes until ready for another intense interval.

You Are Your Own Gym

After age 35 we start to lose both bone density and muscle mass steadily unless we work to counteract it, which means weight-bearing exercise is crucial. That doesn't mean you have to go to the gym and lift weights necessarily; but it does mean that your bones need to bear the weight of your body. Swimming and biking are ideal sustained cardio but if that's all you do you aren't taking care of your bones. Walking, running, squats, jumping jacks or jumping rope make your legs bear your whole weight. Raising your arms while holding weights, doing bicep curls, or even just carrying some weight while walking (lugging a toddler around counts!) forces your arm bones to bear weight. Good old-fashioned push-ups make your skeleton bear weight like a bridge, and are excellent for your core muscles.

One secret to exercise for busy adults is that you don't need any fancy equipment. Walking and running can be done anywhere. A lot of the familiar old exercises you know like pull-ups, squats, dips, sit-ups, and touching your toes are now being newly appreciated because they involve coordinating several muscle groups, challenge your balance, work your core and get all your muscles making demands on your metabolism at once.

And you don't have to be intimidated if you can't do them; they can all be modified to suit you. Push-ups can be done standing facing a wall at arm's-length and lowering yourself towards the wall then pushing off to standing again. Squats can be done shallowly at first, holding onto a doorframe for balance and to assist your legs with your arms.

This is not cheating! You are getting arm exercise in as a bonus, and these coordinated movements engage your core muscles and develop the neuromuscular ability that will keep you clear of damaging falls in the decades to come.

Dips can be done by sitting on the edge of an armchair, lifting yourself to standing and lowering yourself back down; and when that gets easy, miss the seat on the way back down and lower yourself as far as you can

before coming back up. Eventually you'll be able to stand between two railings and raise and lower yourself by assisting your arms with your legs, then ultimately picking up your feet entirely.

Pull-ups can be done from any sturdy overhead grip—even the top of a door. You don't need to lift your body weight: just raise yourself as far as you can and then lower yourself as far as your arms permit. Even a sturdy high railing or built-in bookshelves can be gripped to raise and lower yourself.

Toe touches can start with knee touches and move down the shins over time. Sit-ups don't need to bring your back off the ground, you can raise only your legs while your elbows curl up towards them. And the good old trunk twist, standing in a T position and twisting yourself clockwise and counter-clockwise a few dozen times, is a good warm-up, a great core exercise, and maintains your balance and your back flexibility.

Recent research at Arizona State University has shown that even if you can't squeeze in the half-hour at once, doing three periods of ten minutes gives as much benefit or more. Perhaps because your metabolism is kicked up into the active zone repeatedly instead of lapsing into quiescence for 23.5 hours. This connects to research showing that sitting at work and on the couch in front of the TV all day is not entirely counteracted by a trip to the gym.

So think of exercise as something spread throughout an active day, not a one-shot chore. Start the day before breakfast with five or ten minutes of warm-up: say a walk around the block, yoga, some easy calisthenics like toe-touches, jumping jacks, or squats, or pressing a pair of light dumbbells overhead. Then after a couple hours of work or sitting take another five to ten minute break to stand up and stretch, do some twists. You can do this every hour throughout the day if you like, and it will perk you up better than any cup of coffee.

At lunchtime you can squeeze in another short period, hitting whatever you may have missed, or adding time to that half-hour of walking you wanted to get in. After your tasks for the day are done, take 10-30 minutes, or longer if you have time, and get in your main period of exercise if you didn't in the morning—but even if you have already, then do some 'active recovery' like biking or taking a walk in the fresh air. If you add this up, you'll have done at least 30 minutes, probably more than an hour,

over the course of the day, and you will multiply the metabolic benefits of a single 30-minute period.

It's Fun to Get Fit!

In June 2010, Linda Whitlow, who is 5'9" and lives in Medford, weighed 226 pounds. She was having a lot of back and hip pain. When even her size 18 clothes started feeling too tight, she'd had enough, realizing it was time to get serious about getting in shape.

She started slowly, replacing a high-protein raw shake for one or two meals, keeping a daily food diary so she could be more aware of what she was eating, making a conscious effort to drink more water, and walking outside for exercise. Losing weight helped motivate Linda to do more.

"It was October, and I thought that I would flake out on the walking when the cold rains came, so I joined a gym," Linda explained. "I started going to all kinds of group classes, working with a personal trainer for a few months, and going to Zumba."

Zumba—a high-energy dance aerobic workout with lots of loud music, fist pumping, and jumping around—is a great way to have fun and get fit. Plus it works. "My fat percentage when I started at the gym was 32% and I weighed 188 pounds still," Linda reports. "By March of 2011 I was down to 167 pounds, and 17% body fat, and exercising five to six days a week, including lots of Zumba."

Linda turned 65 in September and today she's in the best shape of her life, weighing 158 pounds. She attributes her success to both her regular exercise and her improved eating habits. She no longer eats any grain, dairy, sugars (be they natural or artificial) or caffeine. Her back and hip pain have completely disappeared.

"There are no shortcuts," Linda admits. "You have to change something to get change. But it's never too late! It all starts with food and ends with movement - exercise. For me, that's Zumba forever. It feeds my body and gives me joy. I hadn't moved my body or danced in over 30 years, and you would not believe it if you saw me in Zumba ... I not only keep up [with the 30 year olds], I give them a run for their money!"

At 75, Mike Barrett, an accountant in Medford and the business manager of the Southern Oregon Runners Association, runs about five days a week, three to five miles a day. Though he used to run more

(40-50 miles a week), Mike believes running is a good sport for older adults.

"I've seen more people, especially men over the age of 50, who begin to realize terminal life is approaching. They've smoked, drank, overate, and the first thing you know they get out and get themselves into shape and the excess weight comes off," Mike tells me. "Then they're beating guys like me who have been running for a long time."

Running is Mike's sport of choice because it's inexpensive (the trails and roads are free, he points out, and you can get suited up with shoes and gear for about \$100) and relaxing. "Running creates a feeling of euphoria when you're out there and forget about your daily cares and woes," he says. "A lot of people use it for their spiritual moments of contemplation about their life ... it's a great place to think about things other than stress."

In July 2012 Kathy Carter ran the Siskiyou Outback, an ultra marathon that covers 50 kilometers on the Pacific Crest Trail starting at Mount Ashland. Out of more than a hundred runners, Kathy finished dead last. But completing that many miles was a triumph.

"I always know that if I go to those races I'm going to be in the back of the pack," Kathy laughs. "But I love being out on the trails with great people. Even though I'll never win a race, I feel stronger and fitter than I've ever felt in my life."

For inspiration, Kathy keeps a poem her daughter Elie wrote for her over the computer in the office:

*Mom
Warm-hearted, inspiring
Running, cooking, hugging
Proudly runs in marathons
Mother*

We are surrounded by holidays at the moment, and most of these holidays demand that we eat, eat, eat! We can certainly partake in the festivities with a lot less guilt if we remember that exercise is just a simple walk away.

Jennifer Margulis, senior fellow at the Schuster Institute for Investigative Journalism at Brandeis University, has published in the *New York Times*, the *Washington Post*, and *Smithsonian Magazine*. She has a new book coming out in April. Follow her on Twitter: @JenniferMarguli (no "s").



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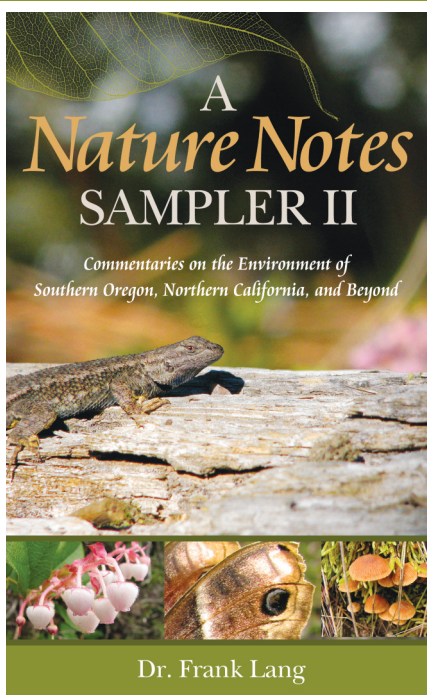
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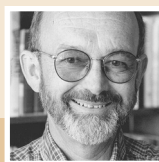
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Nature Notes

Frank Lang

Holiday Repasts

Nature Notes has often written about holiday foods: mincemeat, figgie pudding, kumquats, turkeys, and possible alternatives to the big breasted bimbos of the bird world. I suspect the alternative meats I suggested, like roast raccoon or possum, will not be likely holiday fare for most of you, even in this economy. I'll also guess that the urban omnivorous diet of these beasts would require cooking to the point of charcoal to insure parasite or disease-free meat.

At the household of my youth, roast turkey was the holiday meat of choice and Papa was the turkey chef who enlisted the aid of his children in the putting together his signature stuffing. My older sisters remember standing by the sink with Papa and helping, as do I.

As you'll learn, his stuffing was simple stuff, of simple ingredients, for simple people. Where he got the recipe I know not,

but likely from his mother, who I knew as Granny, or his father whom I never knew, long dead before my time.

So, here's what you need to do. Get two loaves of bread, sliced or self sliced, preferably without high fructose corn syrup to be authentic, since HFCS was unknown 60 years ago. You should avoid white puffy balloon bread, known as Bimbo Bread south of the border.

Air dry the sliced bread overnight, then toast the bread in an oven, not in a toaster, until golden brown. Tear the bread in chunks in preparation for adding the ingredients. Do not cube bread with a knife or use prepared store-bought bread cubes or stuffing mixes.

Prepare the ingredients: 1 cup each of diced celery and plain old yellow onion sautéed in 1 cube of butter until translucent and add a small can of diced black olives at the end. Set aside.

Now comes the part that invites the participation of small

Papa's Stuffing

2 loaves of sliced bread dried overnight, toasted in oven, then torn apart by hand, and mixed with hot water and hand squeezed adding 1 cup diced celery and 1 cup onions sautéed in 1 cube melted butter till translucent, and 1 small can diced black olives. Salt and black pepper to taste. Makes enough to stuff body and neck cavity of turkey with enough left over to place around outside of turkey to roast in pan.



boys (and girls). Wash your hands or not (for added flavor), put on your mother's apron and belly up to the sink to help with the best part of the process, squeezing the moistened bread and adding the ingredients. Papa added hot water to the hand torn bread and allowed the bread to soak in a large mixing bowl. Once absorbed, we got to squeeze out the excess water which was discarded. There is something indescribably delicious about the feel of warm moist bread slipping through your fingers as you squeeze away. This gets better and better when Papa adds the warm sautéed ingredients and seasons the mixture with salt and pepper to taste and adds no other spices (sage) or flavorings (poultry spice mix).

Now we were ready to stuff the bird by filling the neck and body cavity with the mixture. There was enough stuffing left over to cook separately like a casserole or to place around the roasting turkey to absorb the turkey juices.

I recall it was Papa's job to truss up the turkey, a major proposition requiring metal pins and twine to close up the cavities.

My feeling about other people's stuffing mixtures is very much like other people's potato salads. Sweet pickles, yikes! If it's not like mother used to make, it might be good, but not quite as good. Oysters, sausage, nuts like pecans, or the flavor of sage in stuffing? I'll eat it with gusto and compliment the cook, but it won't be quite as good as Papa's.

Papa roasted the turkey in an oven in the kitchen stove in the usual way with no special preparation: no brining and certainly no deep fat frying. This just occurred to me. How was all that wonderful gravy made if stuffing cooked outside the turkey absorbed all the juices? There was always plenty of that to help with what follows.

We 21st Century North Americans seem to be fond of choking down high gag factor dry white turkey breast meat at the expense of moist delectable, but apparently politically incorrect dark meat. Papa's stuffing makes white meat almost palatable. Wonder what his stuffing would do for well done 'coon or possum? Help, I'd guess, especially if you discard the overcooked remains. But you'll need to do without the 'coon or possum gravy.

Nature Notes hopes that you enjoy your holiday meal no matter what it is or how it is prepared.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.

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Inside the Box *From p. 13*

cognitive power beyond our innate capacity and to wisdom in the prudent use of technology to enhance our capabilities.”

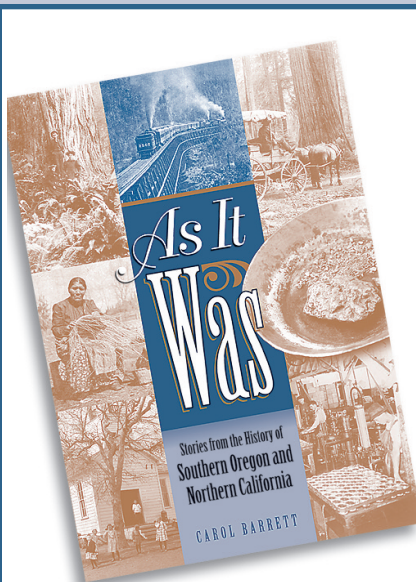
According to Prensky, “wisdom seekers” of the future will have unprecedented access to information and “highly realistic simulated experiences equivalent to years or even centuries of actual experience.”

“How and how much they make use of these resources, how they filter through them to find what they need, and how technology aids them will certainly play an important role in determining the wisdom of their decisions and judgments. Technology alone will not replace intuition, good judgment, problem-solving abilities,

and a clear moral compass.”

Indeed, technology is no substitute for great teaching and a society that fails to educate its youth to have good judgment, problem-solving abilities, and a clear moral compass will not become one in which there are “digital immigrants” and “digital natives.” Anything short of that produces only savages, digital or otherwise.

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: blog.insidethebox.org



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As It Was

Stories from the State of Jefferson

Homesteading in the Klamath Basin

by Dawna Curler

Hear the word homestead and you probably think of mid-nineteenth-century pioneers. But homesteaders were settling the Klamath Basin, at the Oregon-California border, as late as 1949.

In 1903, the federal government began draining water from Lower Klamath and Tule Lakes. Newly exposed land was offered for farming in 1917. After World War I, veterans were given homesteading preference. More land was made available to veterans after World War II. In 1946, 86 parcels were distributed through a Bureau of Reclamation lottery. The homesteading program ended with the last lottery drawing in 1949.

Through hard work and determination, the homesteaders turned bare land into productive family farms. They grew potatoes and grain crops. They dug wells, built irrigation systems, houses and schools. With few resources to start with, they worked together and built community. One post World War II homesteader recalled, "The war was finally over, and everyone was eager to start a new life. Because of our ages and experiences we all had a good deal in common and we needed and found each other's support and help."

Now, as drought and politics over water threaten the future of Klamath Basin farms, these homesteaders and their descendants are meeting the challenges with community strength and pioneer resolve.

Source: Foster, Doug. "Reclamation Pioneers: Family Farming on the Klamath Irrigation Project," *Southern Oregon Heritage Today*, February 2002, Vol. 4, No.2, pp. 8-14.

The Bachelor

by Dawna Curler

Finding that special person, now as in the past, is not always that easy. Today, many turn to Internet services such as "match-dot-com" or to reality TV shows like "The Bachelor" or "The Bachelorette."

But in the nineteenth century, singles relied on newspaper classifieds to attract a soul mate. An 1892 ad published in a Talent, Oregon, newspaper illustrates the point.

"I am a young man twenty-five years of age, weight 178 pounds. My habits for this country are fairly good. I have a pretty cabin by the side of a romantic mountain stream, in the midst of a lovely grove of evergreens. My business—mining and woodcutting—renders it very inconvenient to do my own housework and I want a wife. I can very nearly support myself now, and with the aid of an honest, industrious help-mate, I think I can lay up money. She must be able to cook anything from a miner's flapjack to an acorn-pie; must be not over twenty, good looking and an orphan, as I don't want any mother-in-law boss over me."

From our perspective through the veil of time, it's hard to say if this was a serious call for love, or an entertaining Victorian version of reality television.

Source: Watson, Louise. "Wanted: A Wife," *Southern Oregon Heritage*, Vol. 3, No. 2, 1997, pp.8-9.

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.

Poetry

Brigitte Goetze & Duane Ackerson

What Mother Taught

"To give is better than to receive,"
she claimed and insisted
that I would catch
more flies with honey
than with vinegar.
She was sure that the meek
will inherit the earth,
and—when all else failed—
she recommended that I turn
the other cheek.
No surprise, then, that I caught
quite a few flies,
that my blood pressure
was precariously low,
that I woke from dreams
in which I lost
all my teeth.
But I thank her for this one,
she said she'd told my Dad:
"You can hit me only once."

Brigitte Goetze lives in the foothills of Oregon's Coast Range. She has been published by *Oregon Humanities*, *Quiet Mountain Essays*, *Four and Twenty*, *Calyx*, *Women Artists Datebook 2011*, *Verseweavers*, and others. A chapbook, *Rose Hips*, is available from Grass Roots Bookstore in Corvallis.

Taking Back the Moon (1)

I am taking back the moon
for the lunatics,
the lovers,
and the poets.

The real estate agents
may notice a gap in the night sky,
have to put away their signs.

The scientists can measure
the diameter of this darker
darkness,
triangulate its distance from earth,
and conclude that what's missing
must be the moon.

But I have it right here
under my arm,
wrapped in a notebook
leaking light,
and am coming toward you
with a poem it helped me write.
I pull it out and read by the moon's light:

The Swimmer

He dives into the moon
from the pier on the lake,
hits his target dead center;
and, coming up for air,
finds none.

Duane Ackerson's latest book of poems is *Blinded By the Light Then the Dark: Selected Poems* (Ravenna Press, 2011), in which "Taking Back the Moon (1)" appears. Ackerson has been Director of Creative Writing at Idaho State University, poet-in-residence at Willamette University, and, for twenty-five years, was a State of Oregon employee. He has published hundreds of poems, prose poems, translations, essays and short stories in magazines and journals that include *Rolling Stone*, *The Christian Science Monitor*, *Yankee*, *Prairie Schooner*, and *Strange Horizons*. He has published a half dozen collections of his work, including *The Eggplant & Other Absurdities*. Duane Ackerson lives in Salem, Oregon.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
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Mt Shasta · www.coldcreekinn.com

VETERINARIANS / ANIMAL CARE & ADOPTION

Animal Medical Hospital
Ashland, OR · 541-482-2786

Friends of the Animal Shelter
www.fotas.org · (541) 774-6646

Sanctuary One at Double Oak Farm
www.SanctuaryOne.org

WEARABLES & JEWELRY

Bug a Boo Children's Wear
Ashland, OR · (541) 482-4881

Directions
Mt. Shasta, CA · (530) 926-2367

Earthly Goods
Ashland, OR · (541) 488-8080

Nimbus
Ashland, OR · (541) 482-3621

WELLNESS / BEAUTY / SPAS / FITNESS

Blue Giraffe Day Spa Salon
www.bluegiraffespa.com
Ashland, OR · 541-488-3335

Hot Spring Spa
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Waterstone Spa & Salon
www.waterstonespa.com · (541) 488-0325

WINERIES & BREWERIES

Trium Wine
Talent, OR

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at www.ijpr.org.

JPR's 32nd Annual Wine Tasting & Silent Auction

by Abigail Kraft

Nothing marks the season like endless holiday songs and the annual JPR Wine Tasting & Silent Auction. The **32nd Annual JPR Wine Tasting takes place at the historic Ashland Springs Hotel on Thursday, December 13th from 6-9pm.** Guests will again savor local wine and food in the gorgeously renovated hotel originally built as the Lithia Hotel in 1925. As usual, JPR listeners, supporters, volunteers and staff come together for a fantastic fund-raising celebration to kick off the holiday season in style. We look forward to seeing each and every one of *you* at this lively event which raises money to support JPR. Compared to our on-air fund-drives, it's certainly a more enjoyable way to raise money. We have a lot to celebrate this year, and are grateful for the opportunity to invite our friends to revel with us.

As always, food and wine purveyors share their best and guests have a chance to talk directly to these local producers. Wineries from the Southern and Central Oregon regions pour their fine vintages. Also, local food providers bear the fruits of their labor in the form of delectable hors d'oeuvres and confections for all to enjoy. Check our website for an updated list of vendors.



Geoffrey Riley & Colleen Pyke. The Auction provides all who attend with a great opportunity to bid on amazing wine, gift certificates, and more, perfect for the holiday gift giving season! This year the Not-So-Silent Wine & Gift Auction will take place on the Mezzanine of the hotel, allowing for more room in the ballroom, as well as a brighter and less hectic place to gaze at the goods.

This year live music is provided by **Gayle Wilson and the Djangoholics** upstairs in the ballroom and **The Charles Guy Group**, playing acoustic fusion with flamenco flair, performing in the Crystal Room.

This year's event is again generously sponsored by the **Ashland Food Co-op** and **American Family Insurance**, and we welcome our new sponsor **Mercedes-Benz of Medford**. Tickets are \$45 for members and \$50 for the general public. Each guest will receive a wine glass and an hors d'oeuvres plate. Tickets can be purchased at **Ashland Food Co-op**, 237 North 1st Street in Ashland and at the **Medford Food Co-op** at 945 South Riverside. Tickets are also available online at www.ijpr.org or by calling 877-646-4TIX. **Advance ticket purchase is highly recommended!**

The 32nd Annual JPR Wine Tasting takes place on Thursday, December 13th, 6-9pm at the Historic Ashland Springs Hotel in downtown Ashland. Tickets are available at Ashland Food Co-op, Medford Food Co-op, online at www.ijpr.org or by calling 877-646-4TIX. **Advance ticket purchase is highly recommended!**

It wouldn't be the same without the **Not-So-Silent Wine & Gift Auction**, hosted by *Jefferson Exchange* host extraordinaire,

A Celtic Christmas Celebrates 15 Years

by Tomáseen Foley



Each Christmas for the past fifteen years, native Irish storyteller Tomáseen Foley, together with Celtic musicians and traditional Irish dancers and singers from both sides of the Atlantic, invite their audiences all over the country to partake in their wholesome on-stage cultural

Growing up on a small farm in the West of Ireland, the older generation engraved in the mansions of my memory the stories of a mysterious land called, in Irish, *Tír na nóg*.

Tír na nóg was a magical island that lay somewhere to the west of our parish of *Teampall an Ghleanntáin*, in a direction that was always referred to airily as *abroad in the western world*, out in the Atlantic Ocean, in the general direction of America – which was, in everybody's mind, *the next parish over*.

Wherever it was – it was subject to radical changes of location depending on the

storyteller, what never changed in any rendering of the story was that the whole island remained forever untouched by what that generation called *the tyranny of time*.

It was an island that was free of all suffering and all sorrow. No one there, and nothing there, human, animal or vegetable, ever got older – or ever changed at all, because time could not lay its withering hand on anyone or anything that lived there. Everyone and everything remained exactly the same always and forever.

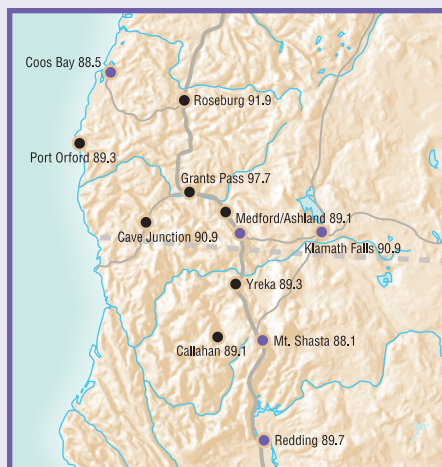
The storytellers of that generation were for me the spinners

CONTINUED ON NEXT PAGE

PROGRAM GUIDE

Rhythm & News

www.ijpr.org



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KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNIEY/REDDING

KNSQ 88.1 FM
MT. SHASTA

Translators

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FT. JONES 89.1 FM

CAVE JCT. 90.9 FM

GRANTS PASS 97.7 FM

PORT ORFORD 89.3 FM

ROSEBURG 91.9 FM

YREKA 89.3 FM

Monday through Friday

5:00am Morning Edition

N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm Fresh Air

4:00pm All Things Considered

6:00pm World Café

8:00pm Undercurrents

11:00pm Modulation (Fridays)

1:00am World Café (repeat)

Saturday

6:00am Weekend Edition

10:00am Wait Wait...Don't Tell Me!

11:00am Car Talk

12:00pm E-Town

1:00pm Mountain Stage
3:00pm West Coast Live
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Live Wire!
9:00pm The Retro Lounge
10:00pm Late Night Blues

Sunday

6:00am Weekend Edition
9:00am The Splendid Table
10:00am Jazz Sunday
2:00pm Rollin' the Blues
3:00pm Le Show
4:00pm Wait Wait...Don't Tell Me!
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Mountain Stage
11:00pm Undercurrents

Celtic Christmas *From previous page*

and weavers of the very patterns of life itself. The sacred land of *Tír na nóg* and the profane world of *Teampall an Ghleanntáin* were, for them, what they described in Irish as *fighte fuaighte* – they were fully and fluently interwoven. Is there a better definition of Christmas?

A literal translation of *Tír na nóg* is the Country of the Young, but a more accurate one could be the Land of Eternity, or the Land of Perpetual Youth.

We could say the same of Christmas; it is presided over by Father Christmas but not Father Time.

At the center of a communal Christmas in my native parish were those timeless nights when the neighbors gathered together at each others homes for sessions of traditional music, songs, dances and, of course, storytelling – and it is just such a timeless night that *A Celtic Christmas* seeks to recreate on stages across the country every Christmas season.

As one reviewer put it, the show *is like a cup of Irish coffee in a neighbor's kitchen on a dark night, full of warmth, comfort and good cheer.*

Featuring some of the finest Celtic artists performing today on either side of the

Atlantic, even in *Tír na nóg*, *A Celtic Christmas*, sets out on its fifteenth successive Christmas tour, beginning in North Carolina and returning to the Cascade Theatre in Redding CA on Friday December 21st, and to the Craterian Theater in Medford OR for two performance on Saturday December 22.

Brand new to the show this year, on her first US tour, is former British champion under-18 piano accordion player and award-winning traditional Irish dancer from Glasgow, Scotland, now living in Galway in the West of Ireland, the prodigiously talented **Ciara Cullen**.

And returning after a much-too-long absence of five years is virtuoso traditional Irish musician/composer **Kathleen Keane** on fiddle, whistle, flute and vocals. Her music is featured in movies such as *Backdraft*, *The Road to Perdition* and *The Cinderella Man*. Considered a child prodigy on the tin whistle, the *Chicago Tribune* calls her *one of the world's finest Celtic Fiddlers*.

Grammy-Award winning Celtic guitarist **William Coulter** is back as our Music Director, as is the inimitable *uilleann* piping and world champion-level traditional Irish dancing of **Brian Bigley**.



Friday December 21
Cascade Theatre, Redding CA
Tickets online: www.cascadetheatre.org
Box Office: 530-243-8877

Saturday December 22
2 shows: 3:00 PM & 7:30 PM
Craterian Theater, Medford OR
Tickets online: www.craterian.org
Box Office: 541-779-3000

PROGRAM GUIDE CLASSICS & NEWS

www.ijpr.org



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COOS BAY

KLMF 88.5 FM
KLAMATH FALLS

KNHT 107.3 FM
RIO DELL/EUREKA

KLDD 91.9 FM
MT. SHASTA

Translators

Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:00am Houston Grand Opera /
The Metropolitan Opera
2:00pm Siskiyou Music Hall
3:00pm Car Talk

4:00pm All Things Considered
5:00pm A Musical Meander
7:00pm State Farm Music Hall

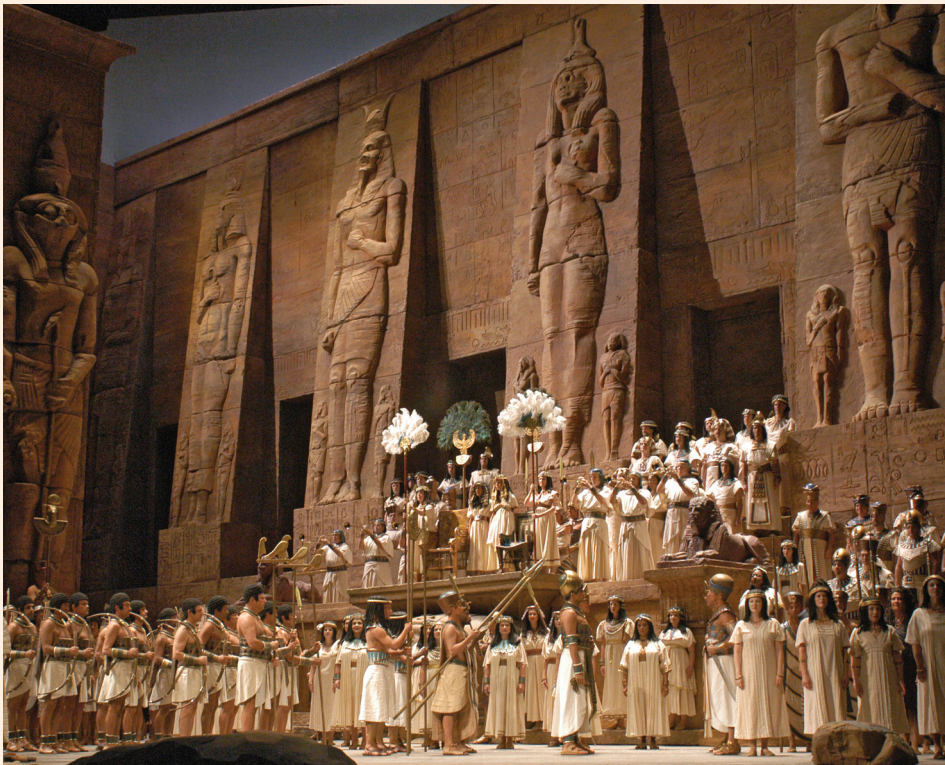
Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
2:00pm Performance Today Weekend
4:00pm All Things Considered
5:00pm Chicago Symphony Orchestra
7:00pm State Farm Music Hall

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Parts of Port Orford, Coquille 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Redding 90.9
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Weed 89.5
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	
Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	
Cave Junction 89.5	Grants Pass 101.5	Port Orford 90.5	
Chiloquin 91.7	Happy Camp 91.9		

Classics & News Highlights

* indicates birthday during the month.



A scene from Act 2 of Verdi's *Aida*.

First Concert

Dec 3	M	Soler*: Sonata No. 126
Dec 4	T	Harty*: <i>A Comedy Overture</i>
Dec 5	W	Brahms: Horn Trio
Dec 6	T	Berlioz: Excerpts from <i>The Damnation of Faust</i>
Dec 7	F	Tchaikovsky: <i>The Tempest</i>
Dec 10	M	C. Franck*: <i>Symphonic Variations</i>
Dec 11	T	Delius: <i>In a Summer Garden</i>
Dec 12	W	Adler: <i>To Celebrate a Miracle</i>
Dec 13	T	Saint-Saëns: Piano Concerto No. 2
Dec 14	F	Barber: String Quartet
Dec 17	M	Cimarosa*: Concertante in G major
Dec 18	T	MacDowell*: <i>Hamlet and Ophelia</i>
Dec 19	W	Bach: Triple Concerto
Dec 20	T	Massenet: <i>Scènes pittoresques</i>
Dec 21	F	Balakirev*: <i>Tamara</i>
Dec 24	M	Medtner*: <i>Skazki</i>
Dec 25	T	Wagner: <i>Siegfried Idyll</i>
Dec 26	W	Sibelius: <i>Tapiola</i>
Dec 27	T	Liszt: <i>Après une lecture du Dante</i>
Dec 28	F	Haydn: Symphony No. 59; " <i>Feuer</i> "
Dec 31	M	Moeran*: Rhapsody for Piano and Orchestra



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Stations

KSIK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

KSYK AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

KNHM 91.5 FM
BAYSIDE/EUREKA

KJPR AM 1330
SHASTA LAKE CITY/
REDDING

Translator

Klamath Falls
91.9 FM

Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am Here & Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm Q
3:00pm The Story
4:00pm On Point
6:00pm Newslink
7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
7:00am Inside Europe
8:00am The State We're In
9:00am Marketplace Money
10:00am Living On Earth
11:00am On The Media
12:00pm This American Life
1:00pm West Coast Live
3:00pm A Prairie Home Companion

5:00pm To the Best of Our Knowledge
7:00pm BBC World Service
8:00pm The Vinyl Cafe
9:00pm BBC World Service

Sunday

5:00am BBC World Service
8:00am To the Best of Our Knowledge
10:00am Whad'Ya Know
12:00pm A Prairie Home Companion
2:00pm This American Life
3:00pm Le Show
4:00pm Travel with Rick Steves
5:00pm Marketplace Money
6:00pm On The Media
7:00pm Living On Earth
8:00pm BBC World Service

Siskiyou Music Hall

Dec 3 M Wilms: Symphony No. 7
Dec 4 T Kalkbrenner: Piano Concerto No. 4
Dec 5 W Strauss: *Aus Italien*
Dec 6 T Brahms: String Quintet in G major
Dec 7 F Goetz*: Symphony in F major

Dec 10 M Franck*: Piano Concerto No. 2
Dec 11 T Mozart: Gran Partita Serenade
Dec 12 W Spohr: Quintet No. 7
Dec 13 T Tchaikovsky: Piano Concerto No. 1
Dec 14 F Beethoven*: *"Triple Concerto"*

Dec 17 M Dvorak: *"Dumky Trio"*
Dec 18 T MacDowell*: Piano Concerto No. 1
Dec 19 W Vaughan-Williams: Symphony No. 6
Dec 20 T Dohnanyi: Sonata for Cello & Piano
in B flat minor
Dec 21 F Bottesini*: Double Bass Concerto
No. 2

Dec 24 M Borodin: String Quartet No. 2
Dec 25 T Mozart: Clarinet Concerto
Dec 26 W Schubert: Piano Trio in E flat major
Dec 27 T Chausson: *Poème*
Dec 28 F Paganini: Violin Concerto No. 1
Dec 31 M Hiller: *"Concerto Espressivo"*

Houston Grand Opera

Dec 1 **Maria Stuarda** by Gaetano Donizetti
Patrick Summers, conductor; Joyce DiDonato,
Katie van Kooten, Eric Cutler, Robert Gleadow,
Oren Gradus, Catherine Martin

Metropolitan Opera

Dec 8 **Un Ballo in Maschera** by Giuseppe Verdi
Fabio Luisi, conductor; Sondra Radvanovsky,
Kathleen Kim, Stephanie Blythe, Marcelo Alvarez,
Dmitri Hvorostovsky

Dec 15 **Aida** by Giuseppe Verdi
Fabio Luisi, conductor; Liudmyla Monastyrskya,
Olga Borodina, Roberto Alagna, George Gagnidze,
Stefan Kocán, Miklós Sebestyén

Dec 22 **The Barber of Seville (In English)** by
Gioachino Rossini
Yves Abel, conductor; Isabel Leonard, Alek Shrader,
Rodion Pogosssov, John Del Carlo, Jordan Bisch

Dec 29 **The Tempest** by Thomas Adès
Thomas Adès, conductor; Audrey Luna, Isabel
Leonard, Iestyn Davies, Alek Shrader, Alan Oke,
William Burden, Toby Spence, Simon Keenlyside

Dmitri Hvorostovsky as Anckarström
and Marcelo Álvarez as Gustavo in
Verdi's *Un Ballo in Maschera*.



PHOTO: BRIGITTE LACOMBE/METROPOLITAN OPERA

Arts



ROGUE VALLEY

Theater

◆ Camelot Theatre in Talent continues its presentation of the Tony Award winning musical, *Forty Second Street* with music by Harry Warren, lyrics by Al Dubin, book by Michael Stewards and Mark Bramble, and based on the novel by Bradford Ropes, thru Dec. 30. Located at Talent Ave. and Main St., Talent. (541)535-5250 www.CamelotTheatre.org

◆ Oregon Cabaret Theatre continues its presentation, *Winter Wonderettes*, a glittering holiday package and a sugar plum delight for all ages, thru Dec. 30. Performances nightly at 8:00 pm except Dec. 3, 4, 10, 11, 17, 24 & 25. Sat. and Sun. Brunch Matinees at 1:00 pm. Located at 1st and Hargadine Sts., Ashland. (541)488-2902 www.oregoncabaret.com

◆ Barnstormers Theatre presents *Our Town* by Thornton Wilder; Tricia Drevets, director. This Pulitzer Prize-winner weaves the story of everyday small town life with the greater themes of love and loss. Dec. 7 thru 23, Fri. and Sat. at 8:00 pm and Sun. at 2:00 pm. Located at 112 NE Evelyn Ave., Grants Pass. (541)479-3557 www.barnstormersgp.org

◆ Craterian Ginger Rogers Theater presents the following events:

Jackson County Community Concert Association presents Ann Fontanella on Dec. 3 at 7:30 pm

Craterian Performances presents *Mercy Me - Christmas* on Dec. 6 at 7:30 pm

Rogue Valley Chorale presents Christmas with the Chorale - *Let It Snow* on Dec. 8 at 7:30 pm and Dec. 9 at 3:00 pm

Teen Musical Theater of OR and Craterian Performances present *Miracle on 34th St. - The Musical* on Dec. 14 at 7:30 pm; Dec. 15 at 3:00 pm; and Dec. 15 at 7:30 pm

Youth Symphony of So. Oregon presents Youth Symphony and Youth Symphony Alumni on Dec. 18 at 7:30 pm. A Gala Reception to follow.

Jefferson Public Radio and the Gaelic League present Tomaseen Foley's *A Celtic Christmas* on Dec. 22 at 3:00 pm and 7:30 pm

Located at 23 S. Central Ave., Medford. (541)779-3000 www.craterian.org

Music

◆ The Historic Rogue Theatre presents Jesse Kenner with Special Guests on Dec. 1. Call for time and ticket information. Event information is subject to change. Located at 143 SE H St., Grants Pass. (541)471-1316 www.roguetheatre.com

◆ Southern Oregon University Dept. of Music presents the following:



Trinidad Museum presents Photographs of Native Americans of Northwest California, including historic Indian photographs from

On Dec. 1 at 3:00 pm The SOU Brass Ensembles perform Holiday Music: Just in time for Christmas! On Dec. 2 at 3:00 pm the SOU Chamber Choir and Concert Choir perform the *Ceremony of Carols* featuring harpist Laura Zaerr. SOU Music Recital Hall, Ashland. (541)552-6101

◆ Siskiyou Singers present their 30th anniversary celebration concert on Dec. 7, 8, and 9. The varied program will include *Lux Aeterna* in tribute to Dave Marston; a commissioned piece, *Sing Who Are Weary in Spirit!* by I'lana Cotton; and of course, some holiday songs. Join us as this special occasion is celebrated at the SOU Music Recital Hall, Ashland. (541)482-5290 www.siskiyouingers.org

◆ The Siskiyou Institute presents The Dmitri Group - Jazz Noir Project on Dec. 8 - Jazz at the Vineyard. Flugelhornist Dmitri Matheny will lead an all-star expedition into the heart of Jazz Noir, including classic soundtracks and scores for film noir, B-movies, spy thrillers and underworld crime

dramas. Also, the group will perform the premiere of the latest installment of Matheny's original suite *Crime Scenes*, a nocturnal exploration of San Francisco with voiceover narration in the hard-boiled detective style of Raymond Chandler. Paschal Winery, 1122 Suncrest Road, Talent. (541)488-3869 info@siskiyouinstitute.com

◆ Jefferson Baroque Orchestra presents its Winter Chorus and Orchestra Concert, Schutz' *Christmas Story* (sung in English), and directed by Margaret Gries. Two performances will be held: Dec. 8 at 7:00 pm, Newman Methodist Church, 6th and B Sts., Grants Pass; and on Dec. 9 at 3:00 pm, Rogue Valley Unitarian Fellowship, 87 4th St., Ashland. (541)592-2681 www.jeffersonbaroque.org

◆ Southern Oregon Repertory Singers presents *O Radiant Dawn*, Dr. Paul French, Music Director and Conductor, in two performances: Dec. 15 at 7:30 pm and on Dec. 16 at 3:00 pm. SOU Music Recital Hall, Ashland. (541)552-0900 www.repsingers.org

◆ Music at St. Mark's presents A Service of Lessons and Carols (free) on Dec. 16 at 10:00 am; a traditional English service by St. Mark's Choirs conducted by Dr. Margaret R. Evans. The performance includes Advent readings, choir carols and congregational hymns. Darkest Night (free) on Dec. 23 at 5:00 pm; a special service for those who have difficulty with the busy holiday season. Concert for New Year's Eve (free) on Dec. 31 at 7:00 pm: this very popular concert features musicians from the Rogue Valley and beyond, presenting various styles of music for a variety of instruments and voices. A gala reception follows the concert. As the reception winds down at approximately 9:00 pm, the Service of Night Prayer for the New Year from the New Zealand Prayer Book is offered. (541)773-3111 www.stmarks-medford.org

◆ Rogue Valley Symphony presents Handel's *Messiah* with Rogue Valley Symphony Chamber Ensemble and So. Oregon Repertory Singers, featuring Julianne Baird, Soprano; Johanna Bronk, Mezzo-Soprano; Brian Thorsett, Tenor; and Ryan Bradford, Baritone. Three performances and locations: Dec. 21 Grants Pass; Dec. 22 Medford; and Dec. 23 Ashland. (541)552-6398 www.rvssymphony.org

Exhibitions

◆ Schneider Museum of Art continues its presentation *Selections from Portland 2012: A Biennial of Contemporary Art* thru Dec. 8. Seventeen Oregon artists whose work is defining and advancing contemporary art will be displayed. Numerous artist presentations and on-campus residencies will accompany the exhibition. Located on the SOU campus near the corner of Siskiyou Blvd. and Indiana St., Ashland. Limited parking is available be-

Send announcements of arts-related events to:
ArtsScene, Jefferson Public Radio,
1250 Siskiyou Blvd., Ashland, OR 97520 or to
jprartsScene@gmail.com

**December 15 is the deadline
for the February issue.**

For more information about arts events,
listen to JPR's Calendar of the Arts or visit our
online Community Calendar at www.jpr.org

ArtsScene Editor: Miki Smirl

hind the museum. More parking is available in a metered lot between Indiana St. and Francis Lane. The SMA is open M–Sat 10-4 pm. (541)552-6245 www.sou.edu/sma/

◆ FireHouse Gallery at Rogue Community College presents its Holiday Art Gift Sale featuring an eclectic collection of artwork created by local artists and crafters. Items include pottery, paintings, glass, sculpture, jewelry, photography and wood turnings. Located in the Historic City Hall at H and 4th Sts., Grants Pass. (541)956-7489 www.roguecc.edu/galleries/firehouse

◆ Wiseman Gallery on the Redwood Campus of Rogue Community College continues its presentation of Juried Artists, *Crosscurrents*, multi-media; juried current events exhibit centered around politics thru Dec. 7. Located on the Main campus, Grants Pass. (541)956-7339 www.roguecc.edu/galleries/wiseman

◆ 1st Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5–8 pm. (541)488-8430 www.ashlandgalleries.com

◆ 1st Friday Art Night in downtown Grants Pass features music and art at shops, galleries, and restaurants at H and 5th Sts. from 6–9 pm. (541)787-7357

◆ 3rd Friday Artwalk in Historic Downtown Medford, from 5–8 pm. Located in Theater Alley, Bartlett St., E. Main St. and Central Ave. www.visitmedford.org/index-artwalk.html

OREGON AND REDWOOD COAST

Music

◆ Humboldt State University's Dept. of Theatre, Film and Dance presents the following:
Charles Bradley and Manahan St. Band on Dec. 3 at 9:00 pm at The Depot, University Center.
The Charlie Hunter and Scott Amendola Duo on Dec. 11 at 8:00 pm at the Van Duzer Theatre, Theater Arts Bldg.

The Van Duzer Theatre is located in the Theatre Arts Bldg. on the campus of Humboldt State University at 1 Harpst St., Arcata. (707)826-4411 www.humboldt.edu/centerarts

◆ Arcata Playhouse presents Kitka: Women's Vocal Ensemble featuring Ross Daly and Kelly Thoma, composer-performers from Greece, virtuosos on the Cretan lyre performing *Labrinth*, original compositions and traditional music from Greece and Ireland on Dec. 16 at 7:00 pm. Tickets available at Wildberries Market and Wildwood Music or by calling. Located at 1251 9th St., Arcata. (707)822-1575 www.arcataplayhouse.org

◆ Fort Bragg Center for the Arts presents Eve-of-New-Year's-Eve Gala on Dec. 30 at 3:00 pm. The event features a full concert followed by supper with seasonal dishes and wine at the Goodman's home in Mendocino. Tickets available at Fiddles and Cameras, Fort Bragg, and at Moore's Books, Mendocino, and at the door if available. Call for more information. (707)937-1018 www.fbcmusicseries.com

Exhibitions

◆ Humboldt Arts Council in the Morris Graves Museum of Art presents:
Peter Santino: *The Exhibition at the End of Time, at the End of the World* – Dec. 18 thru Jan. 20
Atrium Gallery: Explore the work of Morris

Graves from the Permanent Collection throughout the year. Enhance your interpretation of Graves' artwork on display by perusing the interactive CD-ROM *The Life & Art of Morris Graves*. This Educational tool allows the visitor to view a selection of artwork, the Loleta Studio of the artist, and to hear interviews from his friends and colleagues.

The Humboldt Arts Council's Permanent Collection includes a donation of over one hundred works of art from the personal collection of well-known artist and patron, Morris Graves. The Morris Graves Museum of Art, located at 636 F St., Eureka. (707)442-0278 ext. 205 www.humboldtarts.org

◆ Coos Art Museum has been a cultural focal point of Oregon's scenic Southern Coast since 1966. It occupies an historic 1936 building referring back to the 1930s and the era of Art Deco in the US Federal Bldg. in downtown Coos Bay. The Museum offers a wide range of arts activities including exhibitions, art classes and lectures. Hours are 10:00 am to 4:00 pm, Tues. thru Fri. and 1:00 to 4:00 pm on Sat. Located at 235 Anderson Ave., Coos Bay. (541)267-3901 www.coosart.org

◆ Coos Art Museum and Charleston artist David Castleberry's oil paintings of local and exotic fish and sea creatures are presented collaboratively. Featured adornments greet travelers and visitors to SW Oregon Regional Airport – the works appear in the waiting area and on baggage claim walls. These original works, painted in oils on shaped recycled wood panels, glow with Castleberry's trademark infusion of color and energy. Exhibit ongoing. For more information contact the museum. Coos Bay. (541)267-3901 www.coosart.org

◆ Trinidad Museum presents two ongoing exhibits: *A Contribution to Prayer*, featuring an intricate collection of traditional and contemporary pieces for the ceremonies of the Hupa, Yurok, and Karuk tribes. Also, an additional exhibit, *Photographs of Native Americans of Northwest California*, will include historic Indian photographs from 1870 – 1929. A sampling of original tintypes, postcards, and master-prints, as well as reprinted digital scans from other museums, libraries, and private collections will be included. Located in the historic Sangster-Watkins-Underwood House, hours are 12:30 until 4:00 pm Wed. thru Sun. at 400 Janis Court, Trinidad, CA. (707)677-3816

◆ The Eureka Heritage Society has gifted the Romano Gabriel Sculpture Garden on 2nd St. in Eureka to the Humboldt Arts Council. This local treasure changes hands and takes on a new role in the arts on the No. Coast. Call for more information. (707)442-0278 ext. 205 www.humboldtarts.org

◆ Community Arts Foundation, a Dreammaker Project of the Ink People, presents Trinidad Art Nights every first Fri. of the month from 6 – 9:00 pm in the peaceful, beautiful town of Trinidad, 15 miles North of Arcata featuring art, music, food and other events. www.trinidadartnights.com

ROSEBURG/EUGENE

Theater

◆ The Historic McDonald Theatre presents An Evening With the Floydian Slips on New Year's Eve, Dec. 31. Doors open 8:00 pm and concert begins at 9:00 pm. The group will perform classic

Pink Floyd songs. Tickets are available at all Safeway TicketsWest outlets, online, and will call. Located at 1010 Willamette St., Downtown Eugene. (541)345-4442 www.mcdonaldtheatre.com

Music

◆ The Music Dept. at Umpqua Community College presents Susannah Mars and The Umpqua Singers on Nov. 19 at 7:30 pm in the Jacoby Auditorium on the Campus of UCC, 1140 Umpqua College Rd., Roseburg. (541)440-4600 www.umpqua.edu/fine-arts-events

Exhibitions

◆ The Art Gallery at Umpqua Community College continues its presentation of the works of Amy Jean Porter, Painter/Illustrator, thru Dec. The gallery features a variety of media including photography, painting, printmaking, design, drawing, ceramics, and sculpture. On the UCC campus, 1140 Umpqua College Rd., Roseburg. (541)440-4693 www.umpqua.edu/art-gallery

NORTH CALIFORNIA

Theater

◆ The Historic Cascade Theatre and Jefferson Public Radio Performance Series present:
A Cascade Christmas thru Dec. 1 at 2:00 pm and 7:00 pm
Riders in the Sky on Dec. 7 at 7:30 pm
Redding City Ballet's *Nutcracker* on Dec. 14 at 7:30 pm and Dec. 15 at 2:00 pm and 7:30 pm
Tomaseen Foley's *A Celtic Christmas* on Dec. 21 at 7:30pm

Located at 1733 Market St., Redding. (530)243-8877 www.cascadetheatre.org

◆ Scott Valley Theatre Company presents the Etna Fire Dept. Piano Concert on Dec. 1. Call for time and ticket information. The Avery Memorial Theatre is located at 430 Main St., Etna. (530)467-4181 www.scottvalleytheatrecompany.org

◆ Riverfront Playhouse continues its presentation *Every Christmas Story Ever Told (And Then Some)* on weekends thru Dec. 15. Show times are Fri. and Sat. at 7:30 pm and Sun. at 2:00 pm.

Instead of performing Charles Dickens' beloved holiday classic for the umpteenth time, three actors decide to perform every Christmas story ever told – plus Christmas traditions from around the world, seasonal icons from ancient times to topical pop-culture, and every carol ever sung. A madcap romp thru the holiday season! Ticket outlet: The Cascade Theatre, 1733 Market St., Redding. (530)243-8877 and online at www.cascadetheatre.org or at The Riverfront Playhouse located at 1620 E. Cypress Ave., Redding. (530)221-1028 www.riverfrontplayhouse.net

Music

◆ North State Symphony presents Experience the Season with its traditional Christmas concert on Dec. 16 at 4:00 pm at Our Lady of Mercy Church. Featuring selections from Bach's Christmas Oratorio, Young Artist Audition Winner, Heather Rice performs. The baroque ensemble will sing Christmas works and favorite carols – a sing-along will complete the performance. Admission includes a dessert reception. The church is located at 2600 Shasta View Dr., Redding. (530)243-8877 or online at the Cascade Theatre www.cascadetheatre.org

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Artscene *From p. 29*

Exhibitions

◆ The Museum at Turtle Bay Exploration Park presents Ansel Adams: Masterworks thru Jan. 13. This collection of 48 works by the artist (1902 - 1984) represents about two thirds of a selection Adams made late in his life. It reveals the importance Adams placed on the drama and splendor of natural environments. Turtle Bay is located at 840 Sundial Bridge Dr., Redding. (800)887-8532 www.turtlebay.org

◆ Liberty Arts Gallery presents Stretching the Truth: Open Invitation for 20 Local Artists. Opening Dec. 7. Located at 108 W. Miner St., Yreka. (530)842-0222 www.libertyartsyreka.org

◆ The Siskiyou County Historical Society and the Siskiyou County Museum present an ongoing collection of artifacts, photographs, and exhibits. Located at 910 S. Main St., Yreka. (530)842-3836 www.siskiyoucountyhistoricalsociety.org

◆ Boxcar Gallery features railroad relics, rock n roll posters from the 1960s, African artifacts, watercolors, oils, photography by local artists and more. Located at 5905 Sacramento Ave., Dunsmuir. (530)235-4050 www.boxcargallery.net

◆ 2nd Saturday Art Hop celebrates arts and culture in Redding each month. Painters, sculptors, musicians, poets, and receptions are featured at participating businesses downtown. Redding. (541)243-1169

KLAMATH

Theater

◆ The Linkville Players continues its presentation of Harry Krunitz's romantic comedy, *Once More With Feeling*, directed by Jason Kain Tannehill, thru Dec. 8 on Fri. and Sat. evenings at 7:30 pm. Also, The Little Linkville Players present *Odd and the Frost Giants*, an adaptation of the popular Neil Gaiman Book for children, and directed by Crystal Muno. Performances Dec. 1, 2, 8 and 9 at 2:00 pm. Located at 201 Main St., Klamath Falls. (541)205-4395 or (541)884-6782 (voicemail only).

◆ Ross Ragland Theater presents the following events:

The Nutcracker on Dec. 1 at 2:00 pm and 7:30 pm

The Esquire Jazz Orchestra on Dec. 8 at 7:30 pm

Miracle on 34th St., The Musical on Dec. 13 thru 16, Thurs. thru Sat. at 7:30 pm; Sun. matinee at 2:00 pm

John Denver Tribute with Ted Vigil on Dec. 22 at 7:30 pm

Located at 218 North 7th St., Klamath Falls. (541)884-LIVE www.rrrtheater.org

Music

◆ The Klamath Blues Society sponsors a Blues Jam every Thurs. 8:30 - midnight at the American Legion, 228 N. 8th St., Klamath Falls. (541)331-3939 www.klamathblues.org



The Splendid Table

Lynne Rossetto Kasper

The Splendid Table airs Sundays at 9:00am on JPR's Rhythm & News service and online at www.ijpr.org



Golden Celebration Pie of Winter

By Lynne Rossetto Kasper

Prep time: 30 min, plus chill time for crust

Cook time: About 1 hour and 30 min

Total time: About 2 hours

Yield: Serves 8

All the orphans of the vegetable world turn into stars in this party pie. Rutabaga, celeriac, parsnip, Brussels sprouts and turnips could each or all go into the pan, just remember to balance earthy tastes with sweet and rich ones like onion, potato, yam, or carrot. Cut harder vegetables into smaller pieces for even cooking.

Note: Roast the vegetables a day or two ahead. Warm them before baking with the crust. The pie is good hot from the oven, or just warm..

Ingredients

The Vegetables:

- 3 medium onions, cut into six chunks each
- 4 small unpeeled red-skin potatoes, halved
- 1 medium rutabaga or large turnip, peeled and cut into 1/2-inch thick pieces
- 1 pound Brussels sprouts, halved
- 1/2 small cabbage, cored and cut into 1-inch pieces
- 2 medium carrots, peeled and cut into 1/2-inch thick pieces
- 4 branches fresh thyme
- 20 fresh sage leaves
- 20 fresh basil leaves
- 2 tablespoons Balsamic vinegar (optional)
- 4 tablespoons extra-virgin olive oil
- Salt and freshly ground black pepper
- 10 cloves garlic, halved

The Crust:

- 1-1/2 cups (7.5 ounces) all-purpose unbleached flour
- Generous 1/4 teaspoons salt
- 1 tablespoon sugar
- 1 stick (4 ounces) cold unsalted butter, cut into chunks
- 1 large egg, beaten
- 2 to 3 tablespoons cold water
- For Assembling:
- 1/2 cup vegetable broth or water
- 2 egg yolks, beaten in a small bowl

Instructions

1. Set one oven rack high up and a second toward the bottom of the oven. Preheat oven to 450°. In a large bowl, toss together the vegetables, herbs, balsamic vinegar, and olive oil (enough to lightly coat them) with salt and pepper.

2. Spread the vegetables on two large, shallow roasting pans. Roast about an hour, turning several times during cooking for even browning. Switch pans' positions and add garlic to pan halfway through cooking. Vegetables are done when they are browned and easily pierced with a knife. Cool them down, wrap and refrigerate until ready to do the pie.

The Crust:

1. Combine dry ingredients in a food processor or large bowl. Cut in butter with rapid pulse in processor, or rub between your fingertips until butter is the size of peas. Add the first egg and 2 tablespoons of water. Pulse just until dough gathers into clumps, or toss with a fork until moistened. If dry, work in another 1/2 to 1 tablespoon water. Turn dough out on a floured board and let rest a few minutes.

2. Select a shallow baking dish large enough to hold the vegetables in a mound. Measure the dish then roll out the dough so it is no more than 1/8-inch thick and at least 5 inches larger than the dish. Put it on a foil-covered pizza pan or cookie sheet and refrigerate 30 minutes to 24 hours.

3. About 50 minutes before serving, preheat oven to 400°. Butter the inside and rim of the baking dish. Warm the vegetables in the oven. Pour the broth or water into the baking dish then pile in the vegetables.

4. Turn the chilled dough over onto the vegetables, gently peeling back its foil. Fold up and crimp the overhang of pastry to make a raised border atop the rim of the baking dish (extra pastry could be cut into decorative pieces and applied to the crust with beaten egg). Brush crust with beaten egg, cut a few vent holes, and bake 30 minutes, or until golden brown and crisp. Serve hot or warm.

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www.craterian.org

www.acelticchristmas.com



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